

7. In developing a script in collaboration with the creative ensemble, flexibility and ability to effectively handle feedback to make positive change in the developing the playscript.
8. Ability to connect with an audience through the embodied script.
9. The ability to develop a work from concept to finished product.

B. Literature and History

1. A working knowledge of theatre history and theory and various ways each may influence the creative process
2. Knowledge of dramatic literature, including historic genres.
3. Excellence in textual and structural analysis of scripts.
4. Information literacy (the ability to research and vet information from appropriate sources).

C. Administration

1. Excellence in oral, written, and graphic communication skills.
2. Ability to effectively work and collaborate with various artists and technicians in a variety of professional and academic settings.

Overall excellence from the playwright requires the ability to integrate knowledge consistently in the areas noted above. Such expertise is demonstrated by participation in realized theatrical production, both on and off campus when the playwright's scripts are accepted for performance or when a reputable leasing company or established publisher publishes the scripts.

Additional information about the expertise and skills expected of the playwright may be available through the ATHE Playwrights and Creative Teams Focus Group, ATHE's Dramaturgy Focus Group and the Dramatists Guild of America.

STAGE MANAGER / PRODUCTION MANAGER¹

Those charged with evaluating the work of design and production professionals should expect to address appropriate issues including the following when assessing stage managers and production managers. Stage managers practice a discipline in which their creative achievement is devoted to enabling and implementing a theatrical work of art.

Theatre is a collaborative art involving the contribution of writers, actors, directors, designers, technicians and an audience. Stage management is the component of this process responsible for the interaction of all these participants, both on the artistic and the human plane.

¹ This description is modeled on the "USITT Tenure and Promotion Guidelines," 2000, pg. 17.

The process of planning, rehearsing and performing a theatrical work of art is a paradigm for group activity, the equivalent in the theatre field to traditional research. Successful work requires collaborative efforts from faculty and students. The disciplines of stage and production management are central to this process.

Though individuals vary greatly in their depth of knowledge and ability in any one area, the range of proficiencies typically required of a stage manager or production manager includes:

A. Production Expertise

1. Understanding scenic, costume, lighting and sound design practices.
2. Ability to interpret designer's renderings, models and/or sketches and to communicate effectively with all members of the design and production team regarding:
 3. Resources of time and/or funds to accomplish project
 4. Computer resources to support production process as appropriate (scheduling, spreadsheets, database, etc.)
 5. Materials commonly used in scenic construction and their safe use.
 6. Safe handling procedures for scenic equipment and materials used in scenic construction
 7. Safe stage operations and stage maintenance, including stage rigging and machinery, stage lighting equipment, and stage audio equipment.

B. Literature and History

1. Knowledge of dramatic literature, including historic genres, and demonstrated excellence in textual analysis of scripts.
2. Knowledge of theatrical production history, with emphasis on elements of scenery, properties, lighting, costumes and sound.
3. Knowledge of art history, especially architecture and decor, and understanding of how designers use such knowledge.
4. Information literacy (the ability to research and vet information from appropriate sources).

C. Administration

1. Responsible and adaptable communication with an ability to handle and coordinate diverse groups of artistic personalities with tactful discipline and a sense of humor.
2. Establishing a creative environment by combining the ability to anticipate, prioritize, and solve problems with calm sensitivity and grace under pressure.
3. Demonstrated success in collaborative accomplishment in important work with artists of the contemporary American theatre.
4. Competence in higher levels of planning required in seasonal or repertory contexts.

Additional information about the expertise and skills expected of the Stage Manager/Production Manager may be available through the ATHE Theatre Management Focus Group, Actors Equity Association, the Stage Manager's Association, the International Alliance of Theatrical Stage Employees, and the United States Institute for Theatre Technology (USITT).

TECHNICAL DIRECTOR¹

The technical director is an artisan/scholar/teacher charged with directing the technical aspects of a theatre's production operation. The technical director typically oversees the work of staff, student, and volunteer technicians, and sometimes student designers. Thus, the technical director must be evaluated as both a practicing technician and an administrator.

Though individuals vary greatly in their depth or knowledge and ability in any one area, the range of proficiency typically required of the technical director includes:

A. Production Expertise

1. Knowledge of theatrical, scenic, costume, lighting and sound design practices.
2. Ability to effectively translate the designer's renderings, models and/or sketches into practical stage settings, commonly requiring the following:
3. Skill in communicating technological solutions, including technical drafting, sketching, model building.
4. Knowledge of the materials commonly used in scenic construction, the strengths of these materials and their safe use.
5. Skill in the various methods of scenic construction, including plastics fabrication, metalworking, carpentry, and cabinetwork.
6. Knowledge of the safe handling procedures for scenic equipment, hand and power tools, and materials used in scenic construction.
7. Skill in using computer software to support the production process as appropriate (spreadsheets, database, CAD, etc.).
8. Skill in stage operations and stage maintenance, including stage rigging and machinery, stage lighting equipment, and stage audio equipment.

B. Literature and History

1. Knowledge of dramatic literature, including historic genres, and excellence in the textual analysis of scripts.
2. Knowledge of the history of theatrical production, with emphasis on the visual elements of scenery, properties, lighting, sound, and costumes.
3. Knowledge of the history of art, especially architecture and decor, and understanding of how designers use such knowledge.
4. Information literacy (the ability to research and vet information from appropriate sources).

¹ This description is modeled on the "USITT Tenure and Promotion Guidelines," 2000, pg. 16.